



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

MODERN PRINTING ART

THE two printing exhibitions held this fall at the Art Institute and the establishing of classes in lithography in the School call our attention to the importance of printing as an industrial art. The exhibition of advertising art assembled by the Society of Art Directors of Chicago and the exhibition of printing organized by the American Institute of Graphic Arts demonstrate how far the element of the esthetic has already entered into the work of the advertiser and how far the American graphic arts, both in Chicago and the country at large, have gone in their artistic evolution.

Several significant facts have been brought out by these exhibitions. A successful piece of printing or an advertisement is shown to be not the work of one man, but the result of the co-operative effort and enlightenment of many. The engraver and lithographer work under very explicit technical limitations as compared with the artist, for which reason it is essential that the artist should have an understanding of the technical processes of reproduction, in order that the beauty of his original idea may not be lost in translation. And at the same time the more the man who does the mechanical work catches the idea of the artist, the more will his work contribute to the success of the finished product.

The Society of Art Directors points out in the catalogue of their exhibition the variety of workers who combine to produce an advertisement. The art director plans the "lay out," deciding on the scheme of picture, its treatment, style of lettering to be employed, decorative elements, borders, panels, and space for "copy." The results of his plans are dependent on the illustrator, the photographer, the designer who executes the borders and lettering, the typographer who sets the type, the men who engrave the plates, the color man who inks them, and the press man who ultimately finishes the "job."

Ever since Senefelder discovered the process of lithography, while he was making out his laundry list, there has been an atmosphere of mystery about the process, and, as in some other crafts, its so-called secrets have been more or less kept within the craft. While lithography with all the other processes of printing is taught in many of the art schools of Europe, the teaching of this subject in the United States has been restricted to a very small number of institutions. We have never had a comprehensive school of graphic arts in this country. The classes in lithography now being given in the School of the Art Institute are in co-operation with certain of those interested in lithography in Chicago.

CURRENT EXHIBITIONS

THE Thirty-third Annual Exhibition of American Oil Paintings and Sculpture will open with the Annual Reception of the Art Institute on Thursday afternoon November 4. The jury will consist of the following artists: painters, Ernest Lawson, Lawrence Mazzanovich, Charles Sydney Hopkinson, Everett L. Warner, Frank G. Logan, Alfred Juergens, Frederic M. Grant, Carl R. Krafft; sculptors, George E. Ganiere, Leon Hermant, Lorado Taft. The following prizes and medals will be awarded: the Mr. and Mrs. Frank G. Logan medal and the Potter Palmer gold medal, with their accompanying money prizes; the Norman Wait Harris silver and bronze medals with prizes; the Martin B. Cahn prize; the Edward B. Butler popular prize; and the William M. R. French Memorial Gold Medal. Honorable mentions will be awarded as follows: one to a landscape, one to an architectural subject, one to a portrait or figure piece, and three to sculpture. Fifty paintings have been invited for the exhibition. These will be eligible for prizes as well as the jury pictures and paintings by members of the jury.

The Twenty-eighth Annual Exhibition



GULF STREAM—WATER COLOR BY WINSLOW HOMER IN THE MARTIN A. RYERSON COLLECTION

of the Atlan Ceramic Art Club will open on the same afternoon. This club has been one of the pioneers in raising the standard of over-glaze decoration on china from the once popular realistic decorations to types of treatment more in accord with the decorative function. China decorators who have relied on Japan, France, and Germany for porcelain now find themselves practically forced to draw on whatever surplus supply they may have stored away. Satsuma from Japan has become expensive, and only a limited supply of porcelain comes from France and Germany. These conditions are strong arguments for developing the ceramic industry in America. They suggest the great need of a closer relationship between the ceramic manufacturer and the decorator and the desirability of producing in this country an "All American" product.

An exhibition of costumes from the studios of Signora Maria Monica Gallenga of Rome, lent by Miss Mary S. Nixon, will also open on November 4. This will be held in Gunsaulus Hall under the direction of the Decorative Arts Department. Wraps, street dresses, blouses, evening gowns, and tea negligees distinguished for the beauty and origi-

nality, which they show both in design and construction, will be displayed. Signora Gallenga is one of a considerable school of contemporary Italian designers, whose work achieves a combination of scholarship and modishness. She has invented a method of applying gold and silver to fabrics, using a wide variety of tones of metal. A grand prize at the Panama Pacific Exposition was awarded to her work.

For future exhibitions see calendar on pages 103 and 104.

PRINT EXHIBITIONS

A memorial exhibition of the etchings of Anders L. Zorn, recently deceased, is now open in the Print Room. It will continue until about the middle of November. To the one hundred and forty-four prints presented by Wallace L. DeWolf in 1913 have been added impressions from practically all of Zorn's more recent plates, so that the collection affords an unusually comprehensive survey of his etched work.

About the middle of November there will be placed on exhibition in the Print Room, for a month, a collection of fifty-